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E'l signiore la guatava e parevali pure ch'ella somigliasse la moglie. La dama il pregava e sforzava di mangiare, ma egli nol poteva fare, sì forte era abbaito; ma la torre ch'era sì forte lo'ingannava, perochè non potea per niuna cosa pensare della cava ch'era fatta, ma sempre pensava che sono molte femmine che si somigliano insieme, com'egli avea fatta dello anello. Il cavaliere fecie buono ciera e onorò molto il signiore; e'l signiore il domandò chi era quella. dama e'l cavaliere disse: Messer, ella è una mia amica di mio paese, e àmi portate novelle ch'io rià pacie dal mio paese; il perchè e'mi converrà tostamente andare là. E quand'eghino ebbono mangiato e la tavola levata, il signiore prese suo congio, ch'è gran volontà avea di rivedere la moglie per quella ch'egli avea veduta col cavaliere. E quando il signiore si fu partito, il cavaliere fecie spogliare alla dama i panni ch'ella avea vestiti e rimettersi i suoi medesimi e mandònnela nella torre per la cava sotterra. E quand'ella fu nella torre, e il signiore venne all'uscio e diserrò l'uno appresso all'altro; e quando e'vide la sua moglie n'ebbe gran meraviglia e gioia e si meravigliò di quella ch'egli avea lasciata in compagnia del cavaliere che sì forte la somigliava, e la notte dormì con lei con gran gioia."

However, in making use of this old material it was necessary to add some new elements in order to make it more entertaining. It will have been noted that there are some considerable differences between this Italian version of the *Septem Sapientes* (*Versio Italica* as Musafia calls it) and the story of Bojardo. In the first place the fable of Ipomene and Atalanta is substituted to explain the relation of the heroine to Ordauro and Folderico. Bojardo may have adopted the Latin story in order to do away with the former clumsy method of introducing the story, as well as to prepare his hearers for the astonishing feats of running which Leodilla has to display in passing over the intervening two miles between Ordauro's castle and her lonely tower. The poet makes no mention of the ring or the clothes of the Latin version, which are used as a preparatory step toward allaying the violent suspicions of the husband.

In all of the older versions of this story the husband seems to be ignorant of the fact that his wife has a lover, while in the *Orlando Folderico* is very well aware whom he had to fear, and when Ordauro appears in the neighborhood, he is thrown into a terrible state of mind. II. xxiii.

19.
Fe'comprare un palagio in quel confino,
Dove mi tenea chiusa il barbassoro,
E manco di due miglia era vicino:
Non dimandate mo se al mio marito
Crebbe sospetto e se fu sbigottito.
20. E esso temea del vento che soffiava,
E del sol che lucea da quella parte
Dove Ordauro al presente dimorava;
E con gran cura, diligenza ed arte
Ogni piccol pertugio vi serrava,
Nè mai d'intorno dal giron si parte;
E se un uccello o nebbia nel ciel vede,
Che sia Ordauro fermamente crede.

The character of the jealous husband is quite in harmony with the typical jealous husband as he exists in Italian literature. One trait, however, is entirely new in Bojardo's version of this story, it being found in none of the other versions of the stories told by the seven wise men. This is Ordauro's suggestion that his alleged wife is the twin sister of Folderico's wife: st. 36.

Essa è la figlia del re Manodante,
Che signoreggia l'isole lontane;
Forse che in vista t'inganna il sembiante,
Perchè aggio inteso che fur due germane
Tanto di faccia e membre simigliante,
Che vedendole il padre la dimane
E la sua madre che fatte l'avìa,
L'una da l'altra non riconosca.

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THE FIRST TRANSCRIPT OF THE VERCELLI BOOK.

APPARENTLY Kemble is chiefly responsible for the accepted tradition that the first transcript of the Vercelli Book was made by Dr. Blume. In the preface to his edition (p. v), Kemble tells us that in 1834 he made an unsuccessful endeavor to reach Vercelli, and that on returning to England, he found that the

"then existing Record Commission had employed Dr. Blum [Kemble's version of Dr. Blume's name] to copy the manuscript, and had caused the poems to be extracted and printed under the care of Mr. Thorpe."

This edition, usually referred to as *Appendix B to Mr. Cooper's Report* (the full title is given in the British Museum catalogue under Cooper, Charles Purton) gives a bare text of the poetical parts of the manuscript. As neither the name of the editor nor the original transcriber of the text is given, Kemble's statement

evidently rests on hearsay. Grimm (*Andreas und Elene*, p. iii) does, as he considers, tardy justice to the name of Dr. Blume by dedicating his edition to him; he says nothing, however, about the origin of the text which is the basis of the first edition, and in consequence of his own and Kemble's. Later commentators have uniformly followed Kemble; Wülker (*Grundriss*, p. 240; see also p. 55), for example, credits Dr. Blume with the discovery of the manuscript, and also with the first transcription of the poetical portions of it.

Dr. Blume's own statement with regard to the matter appears hitherto to have been overlooked. In the fourth volume of his *Iter Italicum*, p. 133, Halle, 1836, which appeared the same year as *Mr. Cooper's Report*, we find the following supplementary note to vol. i, p. 99, at which place, twelve years before, Dr. Blume had announced the discovery of the manuscript:

"Das angelsächsische Homiliarium ist vor Kurzem auf Veranstaltung Englischer Geschichtsforscher, von (dem nun schon verstorbenen) Dr. Maier vollständig abgeschrieben worden; es haben sich wichtige angelsächsische Lieder darin gefunden (Jac. Grimm)."

Evidently then Dr. Blume's knowledge of the contents of the manuscript, beyond the general impression that it was a book of homilies, was not derived through reading it. How innocent he was of any understanding of Anglo-Saxon can be seen from his attempted transcription of the opening lines of the homily on the *Purification of the Virgin* (quoted by Wülker, *Grundriss*, p. 240).

It follows that we must free the shade of Dr. Blume from the charge (Wülker, *Codex Vercellensis*, p. viii; Skeat, *English Miscellany*, p. 409) of having defaced the interesting fragment on f. 54^a, which contains the runes forming the name of Cynewulf. But it does not follow, I think, that the blame is to be passed on to Dr. Maier. An examination of the manuscript in Wülker's photographic reproduction makes it plain that this folio, when it left the hands of the original scribe, was as clean and perfect as any other folio of the manuscript; for, in some places, the original writing can be clearly seen under the blot. If Dr. Maier was able to read the other folios of the manuscript without the

help of chemical re-agents, he should have had no difficulty in reading this one. The blot which now disfigures the folio extends somewhat slantingly from right to left through all except the last line of the folio; in width it covers about one third of the lines and is serrate at the edges. Now any re-agent which a reader might use in order more easily to decipher the manuscript would not be applied in such a way as to make a blot of the kind described. The blot evidently was on the manuscript when the first copy was made. For this reason Dr. Maier probably did not attempt to transcribe this folio; in consequence it did not appear in the first edition of the manuscript, and the poem of which it supposedly formed a part was printed by Thorpe as "a fragment." The most plausible explanation of the blot seems to be that of Siever's (*Anglia* xiii, p. 25): after the scribe had copied out the lines on f. 54^b, either he himself or some later reader thought it necessary to strike out what was there written, and the blot is a mark of his disapproval.

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"MOBLED QUEEN," *Hamlet*, ii, 2.

A note may be added to the Furness Variorum comment upon *mobled*. Sir Henry Ellis's edition of Brand's *Antiquities*, vol. iii, p. 397 (Bohn) has a Warwickshire use of *mab-led*, pronounced *mob-led*, the expression meaning 'led astray by a Will o' the wisp.' Earlier editions of the play read *mob-led* where the accepted text to-day has *mobled*. This reading was noted by a writer in *Notes and Queries*, third series, vi, 66. In the same volume, p. 180, P. S. C. adds the following:

"I am old enough to remember what a mob cap was, and I have no doubt that *mobled* means *muffled up*. The whole description clearly applies to the Queen's outward appearance, and not to the state of her mind. 'Mob-led' was nothing but 'clap-trap' that came into vogue among second-rate actors in country towns about the year 1830, being meant as a hit at Queen Caroline. Low as the joke was, it seldom failed to draw applause from the good people who flattered themselves that in siding with the King's Majesty they were upholding the cause of sound morality; and when the empty Polonius added in his oracular